

# **CARTOONING**



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# CARTOONING

More people read the newspaper comics than any other feature and many popular magazines use cartoons to liven up their pages. Except for a few syndicates, feature services are on the lookout for cartoons, and pay good money for them.

**Practice** and patience can make you a cartoonist. Maybe you remember when you learned to write. It took a little while before people could read your alphabets. Try the same thing now with cartoons, just using a pencil, some paper, and the simple lessons of this booklet. If necessary, copy some of the drawings at first so to *feel* how it's done. As you go along notice how the professional gets certain effects. No one ever became a cartoonist over night so don't become discouraged if your own efforts don't look professional immediately. *Practice* with pencil first and later swing into pen and ink work. Study established strips and cartoons for new techniques and popular trends, then develop a style of your own.

**The Tools** . . . cartoons require little equipment. Some of the best work has been done with a piece of scrap paper and a penny's worth of black ink. From your Special Services officer get some drawing pens, (Gillott's 170, 290, and 404) and an oval point writing pen, and some very soft, soft and medium pencils, a pad of tracing paper 9 x 12, drawing paper 9 x 12 (Bristol board for pen and ink work), soft and hard erasers, a bottle of India ink, some Chinese white for touching up errors, and a pen holder. Later on add a ruler, T-square and drawing board.

These pages have been divided into the subjects every cartoonist should master. Study each and practice making drawings of the features, body and action. Continue practicing your composition and perspective long after you've mastered pen and ink techniques, since those are the most technical problems in cartooning as well as any other art.

Take your time! Don't rush. You want to get as much fun out of this as you can while you're learning.



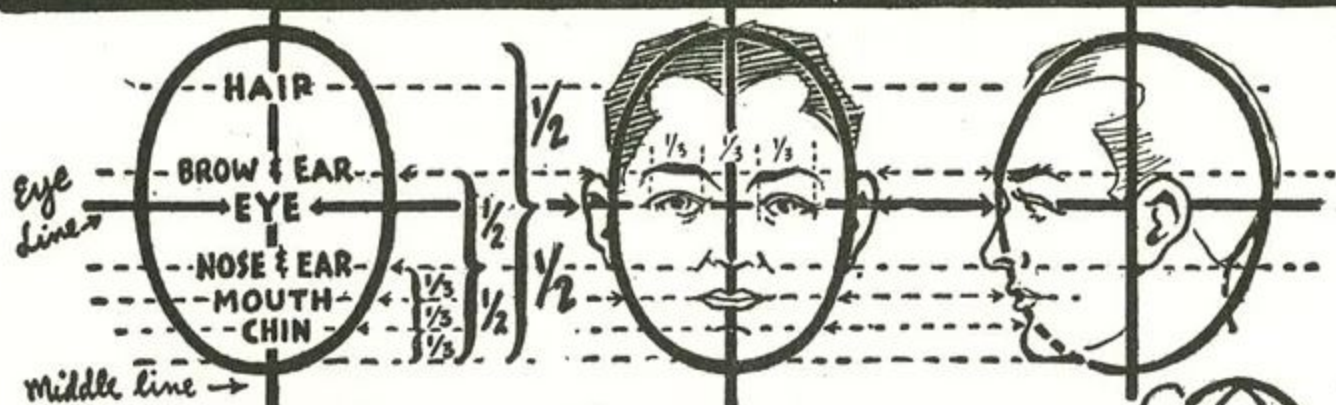
# Draw an



DIVIDE IT  
WITH A



THIS MARKS OFF EYE LINE &  
MIDDLE OF FACE & HEAD..



Use Middle & Eye lines to  
locate features of NORMAL faces!

3/4 VIEW



## HUMAN HEADS

FIT INTO ONE OF THESE SHAPES...



ROUND



OVAL



SQUARE



EGG

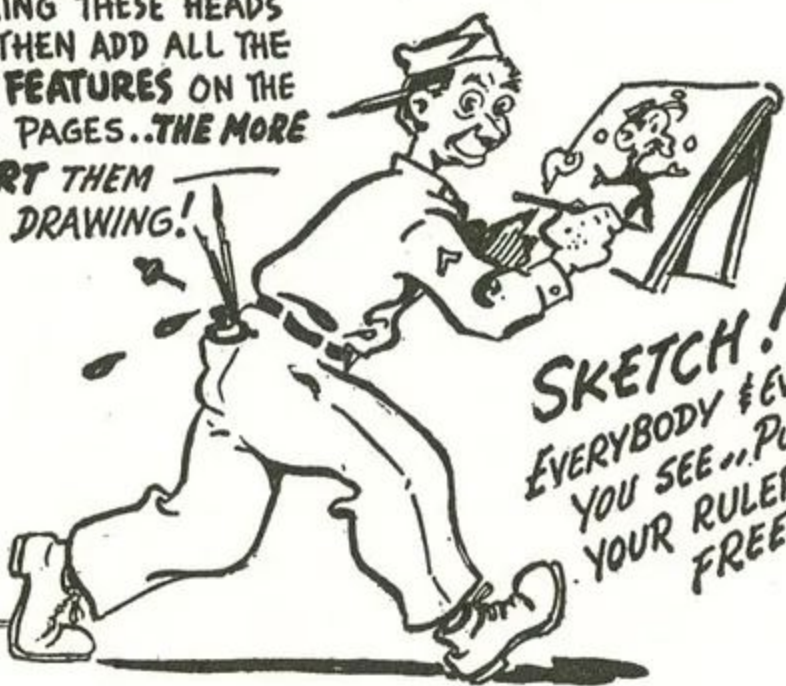


PEAR

... EACH TYPE HAS ITS INDIVIDUAL CHARACTERISTICS.. STUDY THEM

# P

PRACTICE MAKING THESE HEADS  
IN PENCIL.. THEN ADD ALL THE  
DIFFERENT FEATURES ON THE  
FOLLOWING PAGES.. THE MORE  
YOU DISTORT THEM  
THE FUNNIER YOUR DRAWING!



SKETCH! -  
EVERYBODY & EVERYTHING  
YOU SEE.. PUT AWAY  
YOUR RULER.. DRAW  
FREEHAND!!



# EXPRESSIONS

(NOTE ACTION & TEAMWORK OF EYES, BROWS AND MOUTH)



DROWSY..



SMILE..



JOY..



HILARITY..



GRIEF...



HORROR..



DISGUST



ANGER..



FURY..



SORROW..



SURPRISE..



WINK..



PAIN...



POSE AND MAKE FACES AT YOURSELF FOR GOOD EXPRESSIONS

PRACTICE DRAWING THESE EXPRESSIONS ON FACES YOU CREATE..

## CARICATURES



PICK OUT A PERSON'S MOST PROMINENT FEATURES & EXAGGERATE THEM!!



# The NOSE

IT LENDS ITSELF  
MOST TO EXAGGERATION..



# EYES and Brows



ADD YOUR OWN WRINKLES  
& GLASSES. NOTICE THE  
RESULTS!



# EARS

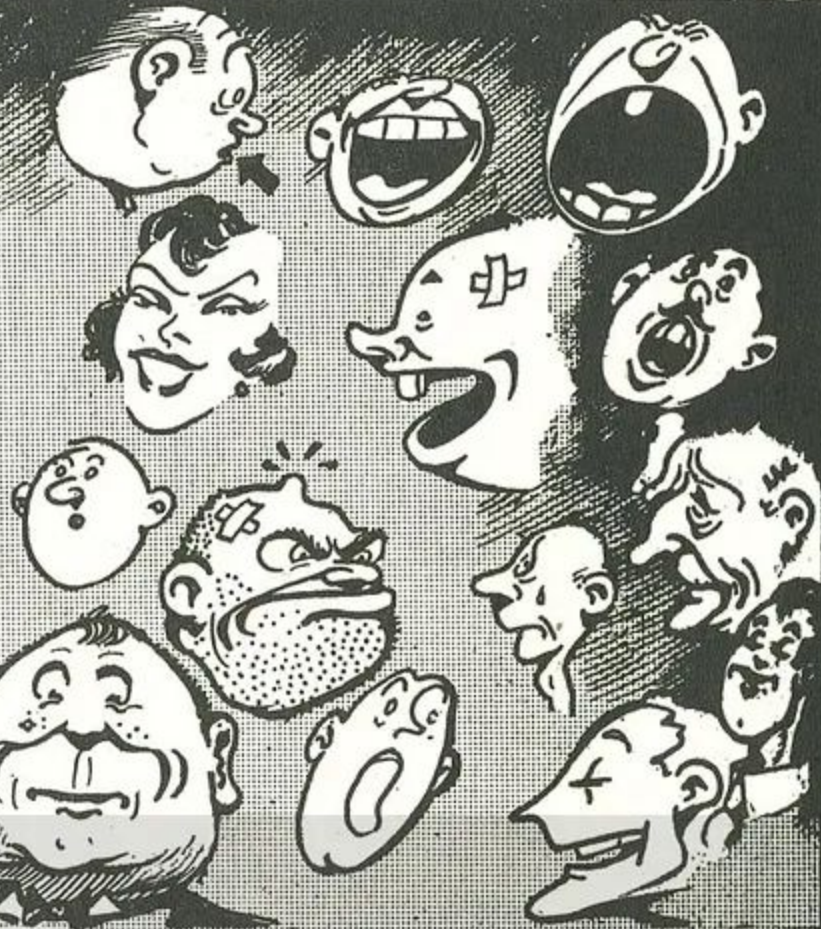
THESE ALL PASS FOR THEM →







# MOUTH & JAW



DRAW THESE AND THEN INVENT SOME OF YOUR OWN..



# HAIR



STUDY NEW  
HAIR-  
DRESSES

DRAW  
MUSTACHES  
& WHISKERS.  
NOTE EFFECT.



# HATS



1938



1940



1942



1944



194?



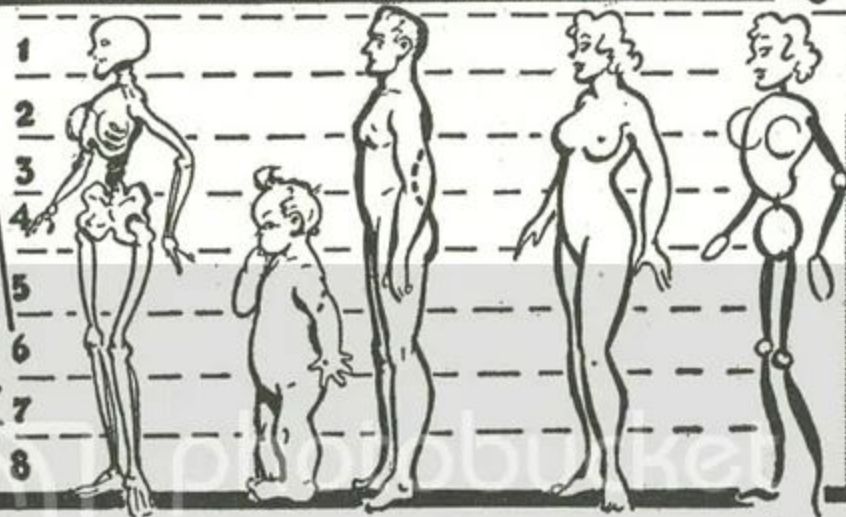
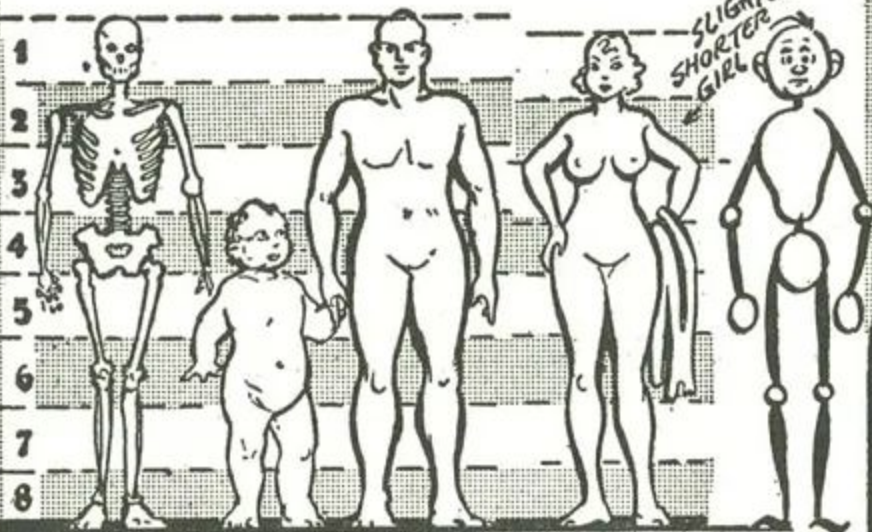
# Body Proportions

REMEMBER THESE RULES..

MEN: SHOULDERS WIDER THAN THE HIPS..

WOMEN: HIPS BROADER THAN THE SHOULDERS.

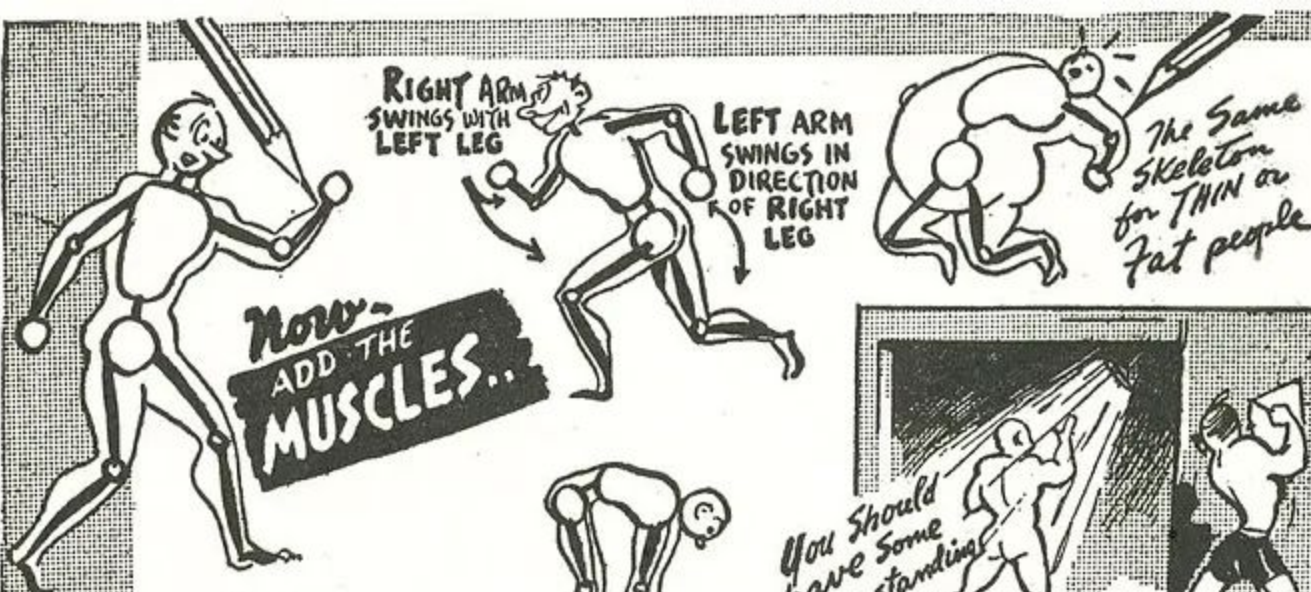
AVERAGE HEIGHT ADULTS:  $7\frac{1}{2}$  to 8 TIMES THE LENGTH OF THEIR HEADS.



LEARN TO USE THESE SIMPLE SKELETONS!







# CLOTHES





# CARTOONING The FEMALE



1.



2.

Simple Way to  
make Girls Face



- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8

ROUGH  
IN A  
SKELETON  
8 HEADS  
TALL ...



..THEN  
ROUND  
OUT THE  
FIGURE

They're  
NOT ALL  
Pin Ups!

ACCENTUATE  
GRACE WITH LONG  
CLEAN LINES, MAKE  
THIGHS & LEGS LONGER.

## CLOTHES MAKE THE WOMAN

NOTE HOW A FEW LINES  
INDICATE CLOTHING..



A High Skirt  
gives Youthful  
appearance

Folds  
Follow  
Body  
Contours



Keep up with the  
Fashion News  
for New STYLES.





EXAGGERATE KID FOREHEADS.  
EYE LINE RISES TO  
CENTER AS CHILD  
GROWS OLDER.



TEEN AGE CARTOONS  
ARE GROWING IN  
POPULARITY.



THINK BACK TO YOUR OWN  
CHILDHOOD FOR GOOD  
KID MATERIAL...



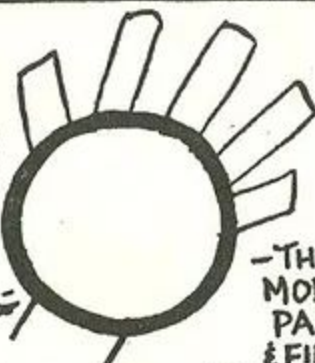
## RACIAL SYMBOLS





# HANDS

DRAW A CIRCLE --  
ADD 5 BARS



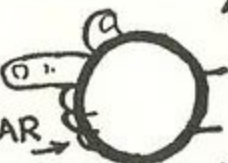
-THEN  
MODEL  
PALM  
& FINGERS.



FRONT



REAR



ADD 3 DASHES  
TO MAKE GLOVE



Note Harry Effects  
for Men's Hands



4-FINGER  
ANIMATION  
STYLE

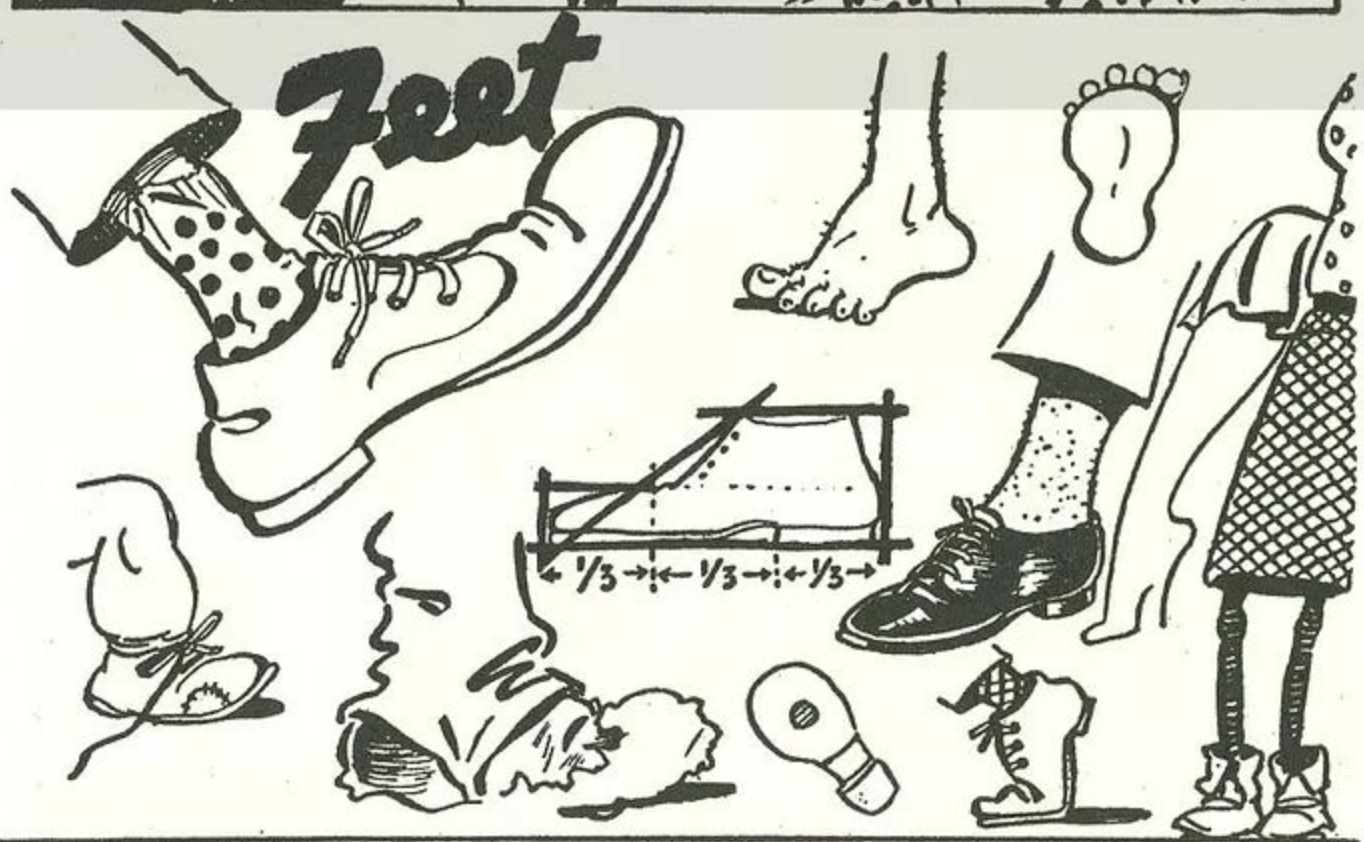


# The NECK

IT SERVES AS A  
PIVOT FOR HEAD  
ACTION



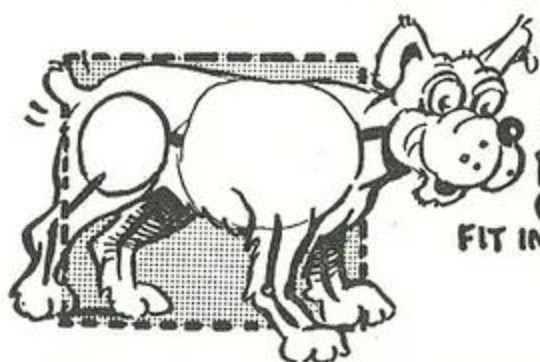
# Feet





# Comic ANIMALS

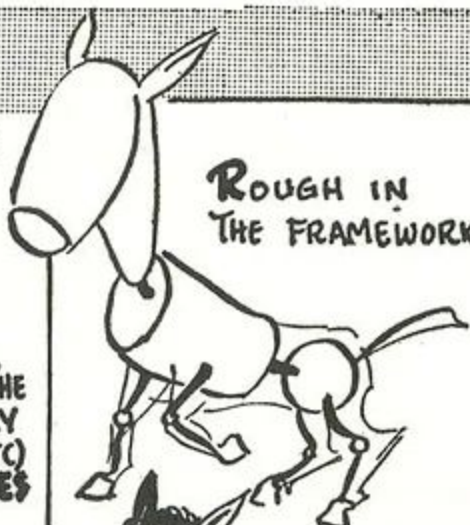
USE SKELETON FIGURES  
TO SKETCH IN YOUR  
ACTION .....



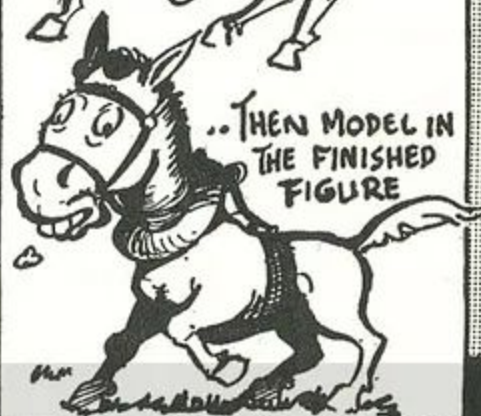
BODIES OF THE  
DOG FAMILY  
(WOLF, FOX, ETC)  
FIT INTO SQUARES



CATS (LIONS,  
TIGERS, ETC.)  
FIT INTO  
OBLONGS



ROUGH IN  
THE FRAMEWORK--



.. THEN MODEL IN  
THE FINISHED  
FIGURE



PUT HUMAN  
EXPRESSIONS ON  
YOUR ANIMALS TO  
MAKE THEM LOOK  
FUNNY!



# INK TECHNIQUES

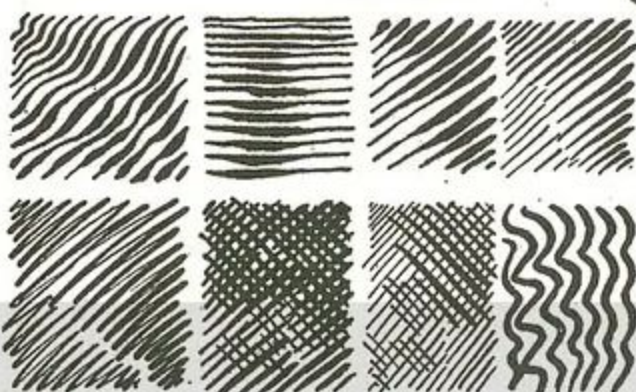
*Practice*  
..THEN INK IN  
YOUR PENCIL  
SKETCHES.

ALL THESE LINES  
1/2 ORIGINAL SIZE

ALL THESE PEN AND BRUSH STROKES.



DRAWN WITH ORDINARY BALL POINTED PEN



DRAWN WITH GILLOTT'S  
PENS #170, 290, 404.. &  
HUNT PENS #22, 99, 56.  
(USE BRISTOL BOARD FOR INKING)



DRAWN WITH #4 SABLE BRUSH.

## LIGHT & SHADOW

THROW LIGHT BEAMS AROUND OBJECTS  
& SKETCH THE SHADOWS...

HIGH  
LIGHT--  
SHORT  
SHADOW--

LOW LIGHT  
LONG  
SHADOW--



GOOD EXAMPLE  
LIGHT & SHADOW  
USING PEN STROKES



EFFECTIVE USE OF LIGHT  
& SHADOW TO MOLD FIGURES  
AND CHARACTER..  
(ADVENTURE STRIP STYLE)





# SHADING

EXPERIMENT WITH  
DIFFERENT PATTERNS..  
USE SHADING TO EMPHASIZE  
YOUR PEOPLE OR OBJECTS.



SIMPLE SOLIDS  
PREFERRED  
BY THE  
MAGAZINES



THE SAME GUY  
IN SLAPSTICK

A STYLE  
STILL LIKED BY  
SOME CARTOONISTS

# DRAPERY AND WRINKLES..

ADVENTURE STRIP  
STYLE (BRUSH)



SIMPLE  
CARTOON STYLE  
(PEN)



NOTICE HOW FOLDS IN  
THE CENTER (Y) FORM  
BETWEEN HIGH POINTS  
WHERE THERE ARE  
PULL & TENSION (X)



SHOWING WRINKLES  
ON BLACK

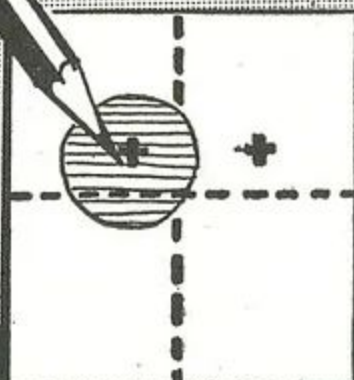
SOME CARTOONISTS NEVER  
USE WRINKLES - BUT THEIR  
LINES SHOW LOTS OF  
ACTION!





# Simple COMPOSITION

COMPOSE YOUR CARTOON TO PLACE YOUR MAIN FIGURES IN THE SPOTLIGHT (PRACTICE THIS)



**THIS PART OF YOUR DRAWING ATTRACTS THE EYE FIRST...**



**Bad... FIGURES & OBJECTS DIVIDE PICTURE INTO UNINTERESTING QUARTERS.**



**Bad... WALLS, DOOR AND HORIZON CHOP OFF THE HEADS WHILE BORDERS SLICE THE BODIES TOO MUCH.**



**BETTER... BUT NOT GOOD... CLOUDS, HORIZON & RIVER BANK FORM TOO MANY HORIZONTALS.....**



**GOOD... MAIN FIGURES IN SPOTLIGHT... OTHER LINES POINT TO THEM.**



**GOOD... DOG EMPHASIZED BY SIZE AND FULL FACED ACTION CREATES SPOTLIGHT.**

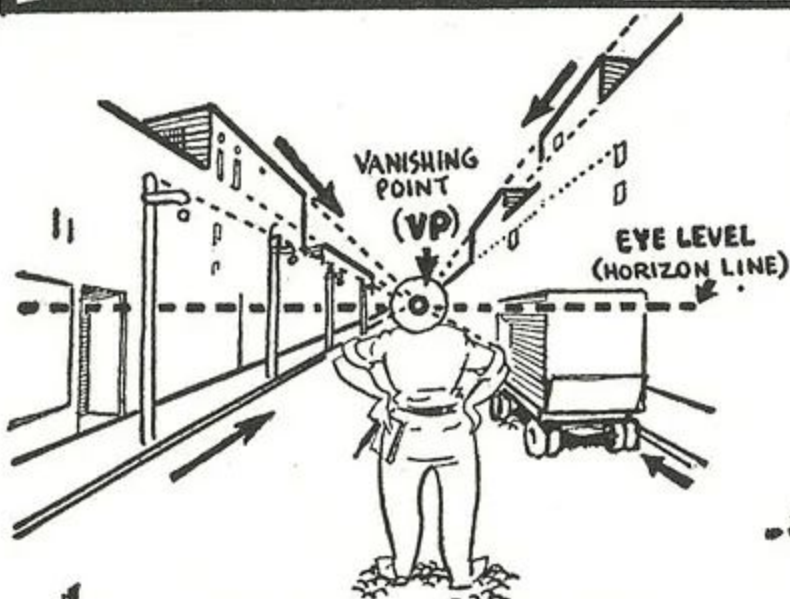
## WATER





# PERSPECTIVE.

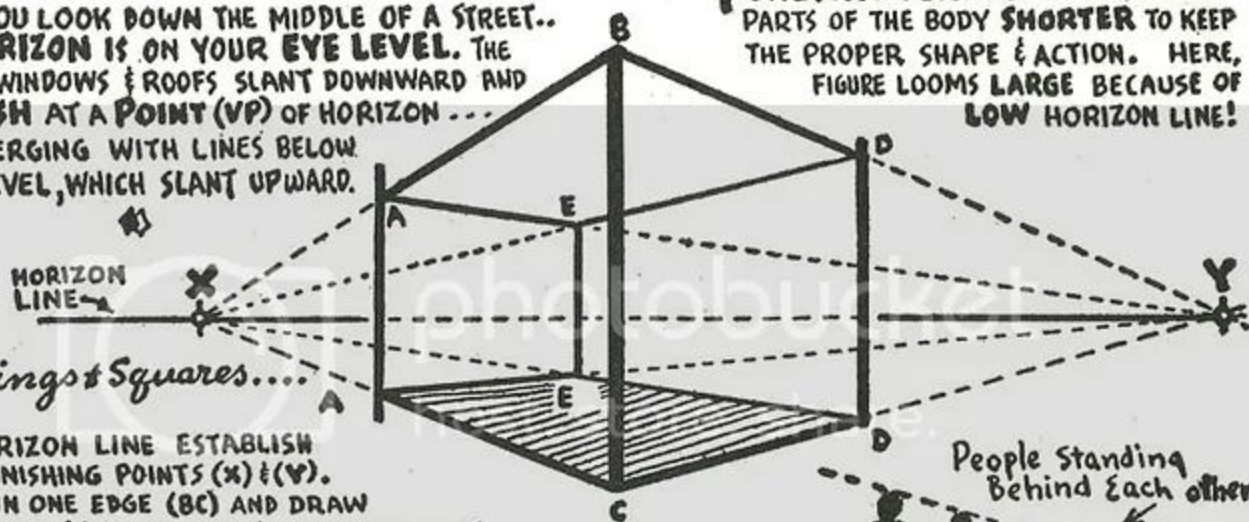
DRAWING OBJECTS SO THAT DISTANCE & SHAPE LOOK NATURAL... This will take LOTS of PRACTICE.



IF YOU LOOK DOWN THE MIDDLE OF A STREET.. THE HORIZON IS ON YOUR EYE LEVEL. THE LINES, WINDOWS & ROOFS SLANT DOWNWARD AND VANISH AT A POINT (VP) OF HORIZON... CONVERGING WITH LINES BELOW EYE LEVEL, WHICH SLANT UPWARD.

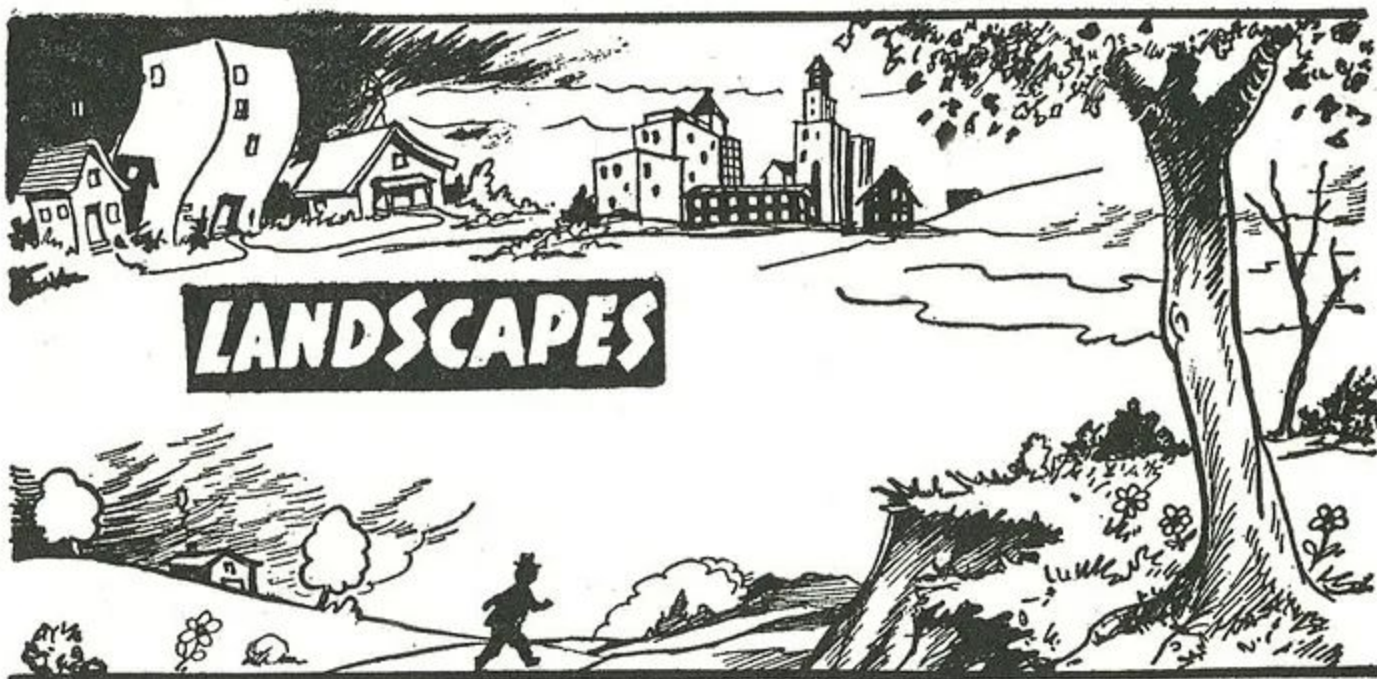


**FORESHORTENING...** DRAWING PARTS OF THE BODY SHORTER TO KEEP THE PROPER SHAPE & ACTION. HERE, FIGURE LOOMS LARGE BECAUSE OF LOW HORIZON LINE!



## Buildings & Squares....

ON HORIZON LINE ESTABLISH TWO VANISHING POINTS (X) & (Y). DRAW IN ONE EDGE (BC) AND DRAW LINES FROM (B) & (C) TO (X) & (Y). THESE BECOME YOUR FLOOR & ROOF LINES. SOMEWHERE ON THESE LINES MARK OFF OTHER EDGES - (A) & (D). LINES (D-X) & (A-Y) BISECT TO INDICATE (E).





# Comic EFFECTS



NIGHT SCENE

CROWDS



SNORE



BRIGHT IDEA



BANG!



JUST INDICATE  
A FEW BRICKS



ICE



SPEED



HEAT

